



*February 2015*

# *DIG and PICK*



Debra Belmonte with her violins at the January 26 meeting

**Next Meeting: Monday, February 23**  
7:30 p.m. Delwood Community Hall, 7515 Delwood Rd.  
**Program: What was your best "find" in 2014?**

## DIG & PICK

**Edmonton      Alberta      Canada**  
**Volume 40      Issue # 5      February 2015**

This is the official publication of the Wild Rose Antique Collectors. All articles appearing in this publication express the individual opinions of the writers and are not necessarily those of the W.R.A.C. or the Editor. Articles contained in the bulletin may be reproduced by other clubs, except where prohibited by the author, provided proper credit is given.

### **CLUB OFFICIALS FOR 2013/14**

		<u>Phone</u>	<u>Email address</u>
President	Bruce Gilbertson	780-914-7955	
Vice President	Clinton Beck	780-474-7447	clinton@beckantiques.com
Secretary	<b>position vacant</b>		
Treasurer	Alan Thain	780-464-6622	abcthain@shaw.ca
Membership	John Horrigan	780-455-7432	newsfact@web.net

### **DIRECTORS**

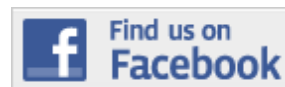
Editor	Marjorie Berg	780-432-2244	marjberg@shaw.ca
Social/Prog.	Kim Stade	780-479-1234	msbourjois@telusplanet.net
Show Director	Bernie Haber	780-479-1234	tony_o@telus.net

### **2014 SPRING SHOW**

Show Chairman	Bernie Haber	780-479-1234	tony_o@telus.net
---------------	--------------	--------------	------------------

If you know of a club member who is ill or who has had a death in the family, please contact Suzanne Balslov-Kulak, 780-987-2851 and she will send out a card on the Club's behalf.

The Club Address is: Wild Rose Antique Collectors, PO Box 38150  
RPO Capilano, Edmonton, AB, T6A 3Y6  
Phone Number (780) 437-9722  
[www.wildroseantiquecollectors.ca](http://www.wildroseantiquecollectors.ca)



The Club meets the 4<sup>th</sup> Monday of each month (except July and December) at 7:30 P.M. at the Delwood Community Hall, 7517 Delwood Rd NW, Edmonton, Alberta. **VISITORS WELCOME!**

Membership per year: \$30.00 - Entitles 2 family members in the same household to all privileges of the Society (September 1 - August 31).

Each member is entitled to one free classified ad per month. Non-members may place a classified ad of up to 30 words for \$3.00 per issue. Business advertisement: \$40/month or \$100/three months.

Library books are due at the next meeting after they are checked out, after which the borrower's name may appear in the Dig & Pick. Fines will be assessed for overdue books.

If you have any questions pertaining to our Library call: Gillian Budd 436-4436, Nancy Ross 479-7706, or Marvin Berger 436-4436.

If you have any questions, comments or suggestions pertaining to advertising for the Spring Show, call our resident expert Bill Borgwardt at (780) 973-6655.

**Wild Rose Antique Collectors Society  
General Meeting, January 26, 2014**

President, Bruce Gilbertson called the meeting to order at 7:35 pm.

One member present had not received the Dig & Pick.

Saul Rabinovitz moved the adoption of the minutes from the Nov 24, 2014 General Meeting.

Seconded by Emily Seutter. Motion carried.

**Correspondence received:**

The Buffalo, Calgary's First Canadian Collectors Club January 2015 newsletter.

**Old Business:**

2015 Show: Bernie Haber sent a report that 241 Show Applications have been received with 42 bonus spaces requested. 77 spaces are still available.

Bill Borgwardt, Publicity Chairman, reported that he had requested increased funding to have 3 more portable signs, but discovered that there is a city by-law stating that only 8 signs (which we had last year) are allowed.

Membership: John Horrigan was not present.

Website: Clinton Beck announced that Google ads (pop-up ads) for vendors for the Spring Show are running in Edmonton and Calgary.

Treasurer: Alan Thain was ill, but sent a report on the Christmas Party. 44 tickets were sold, bringing in \$ 660.00. The club subsidized the dinner for \$352.00. We spent \$189.51 on door prizes, centre-pieces and table snacks and raised \$684.00 (50/50 tickets, Lotto Tree donated by Kim & Joan Stade, Silent Auction, and sale of liquor & pop) for The Second Chance Animal Rescue, our charity-of-choice this year.

The club books have not been reviewed by Dorwood & Co. accountants. Clinton Beck explained that he mistakenly used the word "audit" instead of "review" when he approached the firm. He will go back to them and ask for a "review" of the club books.

John Duke asked if the club has renewed our license with the Non-profit Society. The forms usually arrive mid-Summer and the Club financial statement is required. Our year end is August 31 and the renewal is due 2 months later. John reported that the local Stamp Club did not renew their license on time and are now being audited, which costs thousands of dollars.

Bruce Gilbertson said this will be discussed at the Executive meeting February 2.

Christmas Party: Marjorie Berg thanked Joan Stade and Jack Hozack, Gail and Gene Sabo, Carol and Bob Snyder, Colleen and Lori Haig and Vicki Hackl, for spending the afternoon of the party helping set-up and decorate and Bill Borgwardt and Bernie Haber for setting up the tables. Also, Clinton Beck for being MC, Gillian Budd & Marvin Berger for managing the Silent Auction and a special thank you to Bernie Haber for getting the liquor license and "tending bar" and for delivering the 63 Santa's Anonymous gifts the next day.

Marjorie announced that the first Friday in December 2015 has been booked for our next

Christmas Party.

**New Business:**

John Duke asked if the club has renewed our Raffle Permit with the Gaming Commission for this year. Bruce Gilbertson stated that the Executive understood that this was not necessary for "in-house" raffles (no sales to the general public), but that this would be discussed at the next Executive meeting.

Olag Jamison reported that the restoration of Historic Canvases at Warwick Hall has been completed. An article has been published in the Ukrainian Art & Culture Magazine and the Provincial Museum Magazine.

**Attendance tonight: 66 Guests: 0**

**Door prizes:** \$25 gift certificate to the Rocky Mountain Antique Mall won by Gail Sabo.

4 Coke glasses won by Debra Belmonte.

**Raffle prize:** Coke tray & puzzle won by Sylvia Christensen.

Moved by Clinton Beck; seconded by Gord Soch, that the business portion of the meeting be adjourned at 8:15 pm. Carried.

**Program:** Debra Belmonte spoke on the preservation and appraisal of violins and her husband, Stefan Jungkind, played for us.

Bruce Gilbertson  
President

Marjorie Berg  
Acting Secretary

---

## Important Notices

**Volunteers** are needed to:

- Staff the Show Office
- Do one hour stints at the club table and for Display Security. Sign-up sheets will be available at the February 23 General Meeting
- Do wrist-banding on Set-up Day



at the **Spring Show Saturday, April 18 & Sunday, April 19**

## Gumby

Facebook posting by Dawn Nokleby to the Edmonton Doll Club

Here's a blast from the past! I heard an advertisement recently on Teletoon Retro for a classic 1950's and 60's show - Gumby! Apparently the pointed green fellow is making a comeback locally on weekends!



I always loved Gumby and Pokey - even had the doll or figurine of him when I was a kid. My brother, Murray had Pokey the horse sidekick. They were poseable rubber figures with wire inside them and the wire did eventually work its way through. I'm afraid my original Gumby is gone, but I did find one a few years ago - don't remember where - but I couldn't resist him.

Gumby was the brain child of Art Clokey, a pioneer in the field of action films. In 1956 Gumby appeared as a children's series on NBC. He met with great success that even spawned an unrelated offshoot. In 1959 the Lutheran Church approached Clokey with the idea of a children's show that contained a lesson or moral and soon Davey and Goliath was launched. I remember that series well, too! In total, Gumby appeared in 234 episodes and one movie. I'm looking forward to seeing some of them again.

---



## Georg Jensen (1866-1935) - A Danish Silversmith

by Susanne Balslov-Kulak

This article was inspired by a recent "Show & Tell" at the monthly Wild Rose Antique Collectors meeting, where our vice-president, Clinton Beck shared with us a delightful little silverware bowl made at the Georg Jensen Workshop in Copenhagen, Denmark (Sept 2014 Dig & Pick) - showing the craftsmanship and design which is so characteristic for Georg Jensen and the time in which it was designed. It was submitted to Beck Antiques for its silver-value, pretty beaten-up and clearly in need of a loving and appreciative home, as well as a "fix-up job". Needless to say, a piece like this has a value beyond the silver content, so thanks to Clinton's "keen eye", this superb, little piece of craftsmanship didn't hit the scrap pile, but got revived to its previous beauty.



Georg Jensen's name is well known outside as well as within the small kingdom of Denmark for excellent craftsmanship and exquisite design. The "fairy tale" of Georg Jensen started with his birth in 1866. He started apprenticing as a goldsmith at only 14 years of age, receiving his final papers in 1884. In 1887 at 21 years old he was admitted to the Royal Academy where in 1892 he got his final papers as a sculptor. Until he opened his Silver Smithing shop in April 1904 in Copenhagen, a variety of jobs had been tried: modeling figurines for Bing & Grøndahl's porcelain factory as well as P. Ipsens Enkes' terracotta factory, also Pottery and Bronze-casting was tried. His time with Bing & Grøndahl under guidance of Professor Krohn, at that time Artistic Leader of the factory, influenced his feel and understanding for the decorative forms and beauty that everyday items could possess.

Georg Jensen had, in 1891 married his first wife, Antonette, and had with her two sons. She died in 1897 shortly before The Art Academy had given him a one-year scholarship which enabled him to travel to Paris, Rome, and Florence. His stay in Paris coincided with the 1900 Paris World Exhibition where he was introduced to one of the times most celebrated French goldsmiths and designers, Rene Lalique. It was here that he realized that the Arts and Crafts movement could be as equally important and artistically fulfilling as any other art form.



**Large, sterling serving spoon pattern Magnolia or Blossom #84 designed by Georg Jensen 1919**

In 1904, as he opened his first workshop, he married his second wife, Magna, his former housekeeper (somebody had to look after the kids when he was touring Europe!). Georg Jensen's third child, a girl, was born in 1904 and in January 1907 Magna died. He married his third wife, Johanne, in November



1907. This marriage lasted until 1918, when Johanne dies from the Spanish flu. Another two daughters and one son were added to the flock. In 1920 Georg marries for the fourth time to Agnes, with whom he has one daughter and one son. Several of the children worked with him in his business. One name to be mentioned is Jorgen Jensen, Georg Jensen's second son, born in 1895; died in 1960. He worked in his father's firm in his earlier years, both with jewellery and "hollow ware"; later in his life he worked on his own, mostly with jewelry, often in Pewter. He embraced the new and more streamlined Scandinavian design which appeared after the end of the Second World War. Jorgen Jensen's Pewter Jewelry is something I now and then come across in my quest for "treasures". They are always well-marked with the name Jorgen Jensen and a design number engraved on the back. Another of Georg Jensen's children that I like to mention is a daughter, Inger who married Carl Paul Petersen, a young



silversmith who apprenticed with Georg Jensen in the 1920s. They were married in 1922 and Inger and Paul Petersen immigrated to Canada in 1929 where they made Montreal their home. Carl Paul Petersen first worked for Birks, then, later, created his own workshop. He stands as an example of the contribution European-trained artists/craftsmen have made to the development of Canadian silver. He became very well known for his "Scandinavian/Georg Jensen Inspired work" in both Canada and the United States. The belief that functional objects, simply designed could be works of great beauty appeals to the North American taste at the time.

**Paul Petersen Sterling cake server, salt and pepper shakers, and bird brooch. The brooch was made for Birks.**

The Montreal Museum of Fine Arts has an outstanding collection of both Canadian and European silver, among which are pieces by Carl Paul Petersen. C. P. Petersen & Sons, as the company was called at that time was also involved with a contract from the National Hockey League, involving them with the repair and engraving of the Stanley Cup. In 1962 they were asked to remake The Cup; the original trophy had been donated in 1893 by Lord Stanley, and a redesigning and re-make of the trophy was needed, The original Stanley Cup is on permanent display at The Hockey Hall of Fame in Toronto and the Petersen replica is usually kept in the home town of the year's winning team. Paul Petersen's pieces are usually marked by an impressed PP in the bottom, often followed by the words (also impressed) HAND MADE STERLING. I have been lucky enough to find a few pieces of Paul Petersen's work, but they seem to be few and far between!

So, Georg Jensen didn't just export silver jewellery and hollow-ware to many places in the world, he also nurtured and trained young talents, which then, in their own right, traveled and "homesteaded" in many places around the world, thus sharing and using their talents and knowledge to influence other up-and-coming artisans. Today, there are over 100 Georg Jensen stores spread all over the world with the largest concentration in the Far East. In its most fruitful years the workshop in Copenhagen had about 300 workers.



**1950s pewter pendant designed by Jorgen Jensen**

It wasn't only Georg Jensen's superb understanding of silver as a material, which meant that he stood-



out as a renewer of Danish Silversmithing; it was also because he, from the start, surrounded himself and his business with excellent co-workers and designers. Many well-known artists have been connected with Georg Jensen's workshop, but one that stands out is Johan Rohde who worked with Georg Jensen from 1906 until his death in February, 1935; just eight months before Jensen's own death, many beautiful design originated from his hands; many are still in demand and in production.

Georg Jensen had his own very distinct style, but he always encouraged his co-workers to express their own unique style. He, himself was very influenced by the Arts and Crafts movement coming out of Europe in the late 1800 and early 1900; called Art Nouveau in France, Jugendstil in Germany, and Skonvirke in Denmark. He created what had become known as the Georg Jensen Style; aiming to create beautiful pieces, not just for the elite, but for the common man and woman; pieces of beauty to be owned, afforded, and appreciated by all - a bit ironic when you see what his pieces are selling for today!

**Sterling dessert fork, spoon - large and small, Pattern Acorn #62 Designed by Johan Rohde 1915**

In the excitement over the work of Georg Jensen, one must not forget that Denmark contemporary to him had many other very accomplished silversmiths - many created jewellery as well as flatware and hollow-ware as beautiful and well-crafted as the work done at Georg Jensen's Workshop, but not many received the same international recognition as Georg Jensen.



**George Jensen Year-spoon, 1975 "Woodruff", sterling gold-plated; started 1971 featuring a new flower each year.**





**Sterling brooch #312 from Georg Jensen's workshop, designed in the 1940s by Arno Malinovski**

Georg Jensen was a child of his time, where many new ideas artistically as well as politically were in their infancy; where crafts-people, workers and artists were still able to take the time to create beautiful objects, where skills and craftsmanship were still understood, and time was a commodity to be reckoned with. Let us hope that we don't lose the ability to nurture these skills today, where everything seems so rushed, machines are in the foreground, people are "surplus" and "time" is something no one has. Let's hope we don't forget the old skills from previous generations of

artisans and that there will be someone in each generation to come to carry on the knowledge so they too can experience the pride and satisfaction there is in creating beautiful and well-functioning things. Georg Jensen's marks: stamped into the bottom, usually easy to identify either as G J or the full name surrounded by an oval. Until 1932, 830 S was stamped, as well. From 1933, 925 for sterling was used.

1. Used from 1904 - 1908
2. Used from 1909 - 1914
3. Used from 1910 - 1925
4. Used from 1915 - 1930
5. Used from 1915 - 1927
6. Used from 1925 - 1932
7. Used in the years 1930 - 1939 for engravings
8. Used from 1933 - 1944
9. Used from 1945 - 1951 for items sold in Copenhagen
10. Used from 1945 to present

*from Wikipedia*



### **Book List**

George Jensen, by Janet Drucker 2001 ISBN 0-7643-1089-5;

Danish texts: Dansk Solv by Lise Thunder 1999 ISBN 87-17-06723-5;

Georg Jensen - Solv og Design 2004 ISBN 87-12-04129-7

Catalogue from P. Petersen Exhibition, Montreal Museum for the Arts

## Excerpts from Debra Belmonte's talk on Violins

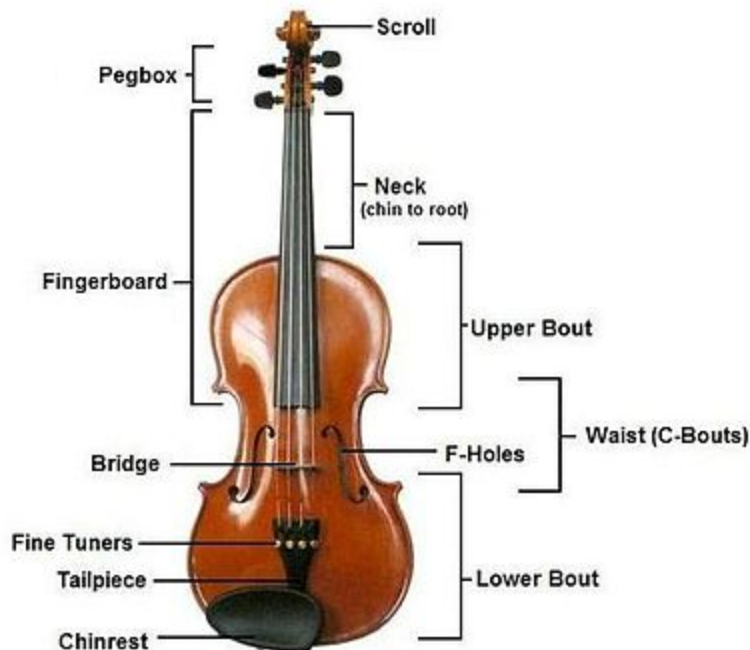
### At the January 23 Meeting

I used to play professionally before we started Ibon Antiques and Collectibles. My husband, Stefan, still plays professionally with the Edmonton Symphony. We have a selection of violins here tonight and one of the reasons I suggested a talk on violins is because people like you, collectors, may run into violins when looking for treasures and may wonder if you should buy. They can be very valuable. I want to give you some pointers on what to look out for if you come across a violin.

The violin is played by musicians in a wide variety of musical genres, including Baroque music, classical, jazz, folk music, rock and roll, and soft rock. The violin is the smallest, high-pitched member of the violin family of string instruments, which also includes the viola, and the cello. The viola is first known in Renaissance times, 16th century or so and modifications were made in the 18th and 19th century because players wanted more sound, especially for dancing. So someone invented the violin-shape. I have a book here and can show you pictures of violas, but we don't run into these very often in this part of the world.

Here's an example of a very nice violin (figure 1). It's a professional quality instrument. It could be played by someone in the symphony, or by an accomplished player. It would also be enjoyed by the amateur player, as well. We think it's Flemish, late 1700s.

Values of violins today - you can have a violin that was worth a few hundred dollars and is now worth millions of dollar! It's hard to believe that you can have two pieces of wood and some strings and that's \$10 million! I blame this on people who have millions and want tax shelters and have inflated the value to the point that professional violin players cannot afford the violins!



*diagram from Wikipedia*

With the violin, there are certain parts you would look for.

A violin generally consists of a spruce top (the soundboard), maple ribs and back, two end locks, a neck, a bridge, a sound post, four strings, and a chinrest. The hourglass-like shape comprises two upper bouts, two lower bouts, and two concave C-bouts at the "waist", providing clearance for the bow. You don't want to see any tacks, nails or staples. The way the violin is put together is "mathematical" and is done with measurements of all sorts.

The purfling running around the edge of the spruce top provides some protection against cracks originating at the edge. It also



Figure 1

allows the top to flex independently of the rib structure.

Painted-on faux purfling on the top is a sign of an inferior instrument. The neck is usually maple with a flamed figure like that of the ribs and back. It carries the fingerboard, typically made of ebony, but often some other wood stained or painted black. Ebony is the preferred material because of its hardness, beauty, and superior resistance to wear. You can often tell a cheap violin because the fingerboard is round and the paint that was put on the fingerboard is starting to come away. Fingerboards do get worn down and you have to take it to a professional restorer once or twice a year to get the fingerboard renewed.

Some old violins (and some made to look old) have a grafted scroll, evidenced by a glue joint between the peg box and the neck.

**Bridge:** The bridge is a precisely cut piece of maple that forms the lower anchor point of the vibrating length of the strings and transmits the vibration of the strings to the body of the instruments. Its top curve holds the strings at the proper height from the keyboard in an arc, allowing each to be sounded separately by the bow. The sound post fits precisely inside the instrument between the back and the top, below the treble foot of the bridge, which it helps support. It also transmits vibrations between the top and back of the instrument. If the sound post is cracked, the violin is useless and worthless.



Sound post seen through f-hole



F-Holes: some people call these "sound-holes". The shape of the F-Holes help to identify the maker, as does the shape of the shoulders. This violin is really, really thin.

Now, this violin (figure 2) is much newer, made in 2005; also professional grade. The color of the varnish is quite different; much shinier. It was made in Belgium.

The majority of glued joints use animal hide glue. It makes a thinner joint than other glues and is reversible (becomes brittle enough to crack and remove with warm water, thus preserving the wood).

Strings: Strings were first made of sheep gut (commonly known as catgut) which was stretched, dried, and twisted. Modern strings may be gut, solid steel, stranded steel, or various synthetic materials wound with various metals, and sometimes plated with silver. Some players still use gut strings to achieve a historically correct sound. Strings have a limited lifespan. Players change a string when it no longer "plays true".

Bows: A violin is usually played with a bow consisting of a stick with a ribbon of horsehair strung between the tip and the frog (or heel) at opposite ends. A typical bow may be 75 cm (29 inches) long and weigh about 60 g (2.1 oz). At the frog end, a screw adjuster tightens or loosens the hair. The bow is important; can be very valuable. The bigger they are, the easier it is to play. Some violins don't like certain bows and it can be expensive and time-consuming to find the right combination if you play professionally. When in storage mode, the strings should be loosened. If you keep the horsehair tight, the bow will begin to warp. Sometimes it can be repaired. I just heard about a professional cellist - his bow was being straightened and something went wrong; the bow snapped. The bow was worth \$800,000. He is suing! If hair & bow start to separate, that's bad. There have been reports from farmers that their horse's hair has been taken. I'm pretty sure it's someone stealing for use in bows. Canada has good horsehair because of our cold winters. All the best horsehair that's harvested for bows



Figure 2



comes from Canada and Russia and is actually worth a lot of money.

This violin (figure 3) has a clear label, which is nice but, they're easy to see, easy to fake, and easy to get in and out. It's always great when you get a label that matches all the other identifying features on the violin - like the corners, like the scroll, like the general shape of the instrument. It's a great thing when they all match up. With this particular violin, it's got a two-piece back. It's got a front piece fret. The top is fir, and has a maple back, so they would "marry" those woods.

Finding a violin with a crack; it happens. Often that can be fixed. But, if the crack comes through the sound post, too bad, it's toast. Say, you have a \$50,000 instrument with a crack through where the sound post should be; it's worthless.

Finish is a tricky thing as you've seen by the violins here. You may have heard stories about Stradivari's secret formula. Have you ever seen the movie *The Red Violin*? If you see an old violin that's all black, it's because blood was used in the varnish and over time it turns black. In the end, it depends on whatever the maker and/or player likes. In the end all these different things add up to make a desirable instrument. I've gambled on violins that were in bad shape, but something about them appealed to me and I've done alright.



Stefan has his viola here. This particular viola was made by Bissolotti in Cremona, in Italy (where Stradivari was). The viola has a slightly lower pitch than the violin and a different tone quality.

Violin bows may be made of whale bone, tortoiseshell, or ivory; often the tips are silver. On really good bows, the tips might be gold, inlay or tortoiseshell,



This particular bow is an Alberta bow and it's got a gold maple leaf on the frog. It's made by Roy Quade who works out of Calgary. He used to work for the City of Calgary, something to do with accounting/computers. His hobby was carving wood and he was a musician. He decided to try carving bows. He has won competitions world-wide. You don't have to go to Cremona to get something really good!

If you run into a violin and are trying to decide if you should buy it and get it fixed up, be careful. If a bow's

worth up to \$8,000, what do you think a violin is worth: up to 20 million dollars! I've played on instruments worth that much and I think it's silly to pay that much. If you need to get it fixed up, there's a really good violin repair person in Calgary (Ross Hill, also makes violins) and a couple in Edmonton who are respectable (PJ Tan). I'm always willing to give advice about buying or not. For many years there were good instruments found on the Prairies, in a farmhouse for generations. Be sure to bring it to someone who can evaluate the instrument. You might have to spend up to \$5,000 to fix it up.

People find violins that have a paper label that says Stradivari. Those are from Czechoslovakia or Germany. They're often quite decent violins, suitable for students. A real Strad label is worth a lot of money.



As a young student, I played a violin - it had the sweetest sound - an Amati, that was worth \$20,000 (in 1982) and I tried to convince my father to buy it. He thought it was too much money - it's now worth \$20 million!



Figure 3



Figure 4

---

The current record amount paid for a Stradivari violin is 9.8 million pounds (US \$15.9 million), when the instrument known as the Lady Blunt was sold by Tarisio Auctions in an online auction on June 20, 2011.  
*Wikipedia*

## **The Classifieds**

### **For Sale**

**Lilliput Lane English Cottages**, all in original boxes with deeds  
Kim Phair 780-473-3843

**1910 Upright piano**  
Call Anna 780-991-8246

**Nazi Iron Cross 2nd Class with ribbon**  
**Coins:** United States Eisenhower dollars, Kennedy fifty-cent pieces, 1967 Canadian fifty-cent, 1973 Royal Canadian Mint uncirculated coin set  
Contact Roger Fuyarchuk 780-366-2445 after 7:30pm

**Oak dining room table** (42" X 64" + 2 leaves) **and chairs** (4 regular + 2 captain chairs - recovered in ivory fabric). Mint condition. Doesn't fit in our new condo. Asking \$700. Call Fred or Betty at 780-464-5076



Collection of **50 wooden milk bottle crates, butter boxes, cheese boxes, antique egg shipping crates, small cheese boxes, South Edmonton Creamery butter box, High River Creamery milk cartons, 7 wire milk crates**  
Contact Bob Snyder dairybob@telus.net

**Sports cards: hockey, baseball etc. Beehive photos, cards, programs, calendars, team pictures** and more, from the late 1940s to early 1990s  
For list write to Roger Fuyarchuk, Box 35 Beauvallon, Alberta T0B 0K0

**Wanted**  
**1958 Massey Harris 444**  
Call Fred Burak 780-464-5076

**Pottery by Ceramic Arts Calgary and Hansen-Ross (Saskatchewan)**  
Bill Bouthillier 403-275-0089 or email bill.bouthillier@shaw.ca

**Canadian Military Medals, Flying Log Books, Commission Scrolls, Discharge Papers, Pay Books**  
Doug Styles 780-483-7985 dstyles@shaw.ca

## **Calendar of Events**

- Feb 22**      **Retro Design & Antiques Fair**, Croatian Cultural Centre, 3250 Commercial Dr at 16th Ave, **Vancouver BC** 10am-3pm [www.21cpromotions.com/antiques fair](http://www.21cpromotions.com/antiques%20fair)
- Feb 28**      **First Canadian Collectors Club's Antique Show & Sale** Thorncliffe-Greenview Community Hall, **Calgary AB**
- Mar 1**        **Edmonton Collector Con**, Italian Cultural Centre, 14230 - 133 Ave **Edmonton** 10am-4pm Shane Turgeon
- Mar 7, 8**     **Edmonton Numismatic Society Coin Show & Sale**, Radisson Hotel & Convention Centre, 4520 - 76 Ave, **Edmonton AB** Sat 10am-5pm Sun 10am-4pm
- Mar 7, 8**     **43rd Annual HACS All Collectors Hobby Show & Sale**, Heritage Park, **Chilliwack BC**
- Mar 7, 8**     **America's Largest Antique & Collectibles Show**, Portland Expo Centre, **Portland, Oregon** [www.christinepalmer.net](http://www.christinepalmer.net)
- Mar 13 - 15**   **Collectors Show** Prairieland Park, **Saskatoon SK**
- Mar 14, 15**   **BC's Newest & Largest Antique & Collectibles Show & Sale** Hard Rock Casino Vancouver Theatre, 2080 United Blvd, **Coquitlam, BC** Sat 10am-7pm Sun 10am-5pm [www.pointblankshows.com](http://www.pointblankshows.com) 604-565-0774 or 604-312-6981
- Mar 21, 22**   **Antique Expo at Tradex**, Tradex Exhibition Centre 1190 Cornell St, **Abbotsford BC** Sat 9am-5pm Sun 10am-4pm For info: Dennis at 604-316-1933 [tammy@antiquesbydesign.com](mailto:tammy@antiquesbydesign.com) [www.antiquesbydesignshows.com](http://www.antiquesbydesignshows.com)
- Mar 21, 22**   **Estate Sale of John MacGowan** Cosmos Civic Centre, **Saskatoon SK**
- Mar 28, 29**   **Edmonton Stamp Club's 2015 Spring Stamp Show**, Central Lions' Centre, 113 St and 111th Ave **Edmonton** [www.Edmontonstampclub.com](http://www.Edmontonstampclub.com)
- Apr 3, 4**      **53rd Annual Antique Arms Sale** BMO Centre, Stampede Park, **Calgary AB**
- Apr 18, 19**   **40th Annual Wild Rose Antique Collectors Show & Sale** Halls G & H, Expo Centre, Northlands Park, **Edmonton AB** Sat 9am-5pm Sun 10am-4pm Vendor inquiries: download application form at [www.wildroseantiquecollectors.ca](http://www.wildroseantiquecollectors.ca) or call 780-437-9722

The Wild Rose Antique Collectors Society respects the privacy of its members. Information collected is for the sole use of the WRAC Society and its operation. All information is kept confidential and is not sold or transmitted in any form to any outside party. Requests for information and its use should be directed in writing to the WRAC and its privacy office.